

The
Cleveland
Museum
of Art

September

Members Magazine

Cover: Standing Buddhist Figure, 1300s (see article pp. 4–5), a recent acquisition, illustrates a restrained approach to sculptural form in medieval Korea.



The Fiery Descent, a 20 x 20-inch color print by John Pfahl, is in the exhibition *Niagara Sublime*.

Current Exhibitions

GLASS TODAY: AMERICAN STUDIO GLASS FROM CLEVELAND COLLECTIONS

Gallery 101, through September 14
A definitive survey of an exciting medium

JACQUES BELLANGE: 17TH-CENTURY PRINTMAKER OF LORRAINE

Galleries 109 and 110, through October 26
The printmaking genius of a mannerist master
The Cleveland showing is supported by Patron Sponsors Sarah and Edwin Roth

MANNERISM: ITALIAN, FRENCH, AND NETHERLANDISH PRINTS, 1520–1620

Galleries 111 and 112, through October 26
Supported by Patron Sponsors Ellen and Bruce Mavec

FOCUS: FIBER

Lower Level/Education, through September 7
The biennial exhibition of the Textile Arts Alliance

JOHN PFAHL PHOTOGRAPHS: NIAGARA SUBLIME

Gallery 105, through October 30
The innovative landscapist shoots Niagara Falls
MANET, MONET, WHISTLER: THREE MASTERPIECES

Gallery 235, through January 4
Works by leaders of an artistic revolution

From the Director

Dear Members,

First, thanks to all of you who helped make our Summer Evenings such a success—both on Wednesdays and on Fridays. It is clear already that the museum's new hours (expanded to include Sunday mornings and Friday evenings) offer our visitors significantly better opportunities to avail themselves of their museum.

While we're on that topic, I am pleased to announce that we will continue the Wednesday and Friday evening festivities year-round. Certain meteorological aspects of Cleveland's fall and winter months prevent us from using the outdoor courtyard between September and May, so you'll find an array of Wednesday festivities centered around music and films, and an elegant Friday-night coffee bar with live music in the indoor garden court. We'll have fine casual dining both nights. Check the programs section for details about John Ewing's new Wednesday and Friday film series, Karel Paukert's characteristically fine musical offerings, and a broad variety of other programs including lectures, gallery talks, and hands-on art activities.

You have only a few more weeks to see *Glass Today*. I highly recommend the experience; these are works of great and mysterious beauty and stunning technical virtuosity. Chief designer Jeffrey Streaan has done a masterful job (with ample assistance from lighting wizard Chris Tyler) in presenting this notoriously difficult-to-display art form to its best advantage.

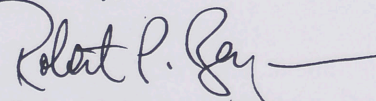
Over the summer we also produced an introductory museum video to universal applause.

Cleveland Indians manager Mike Hargrove stars, offering his own first-time personal responses to the museum and designing his own tour. Affirming our deepest convictions, this "untrained observer" found much to enjoy. His enthusiasm and good humor throughout this project have been a great pleasure to us all. A brochure offering the Mike Hargrove Tour is available at the museum and at various community locations. As Mike says about the experience; "You gotta see it."

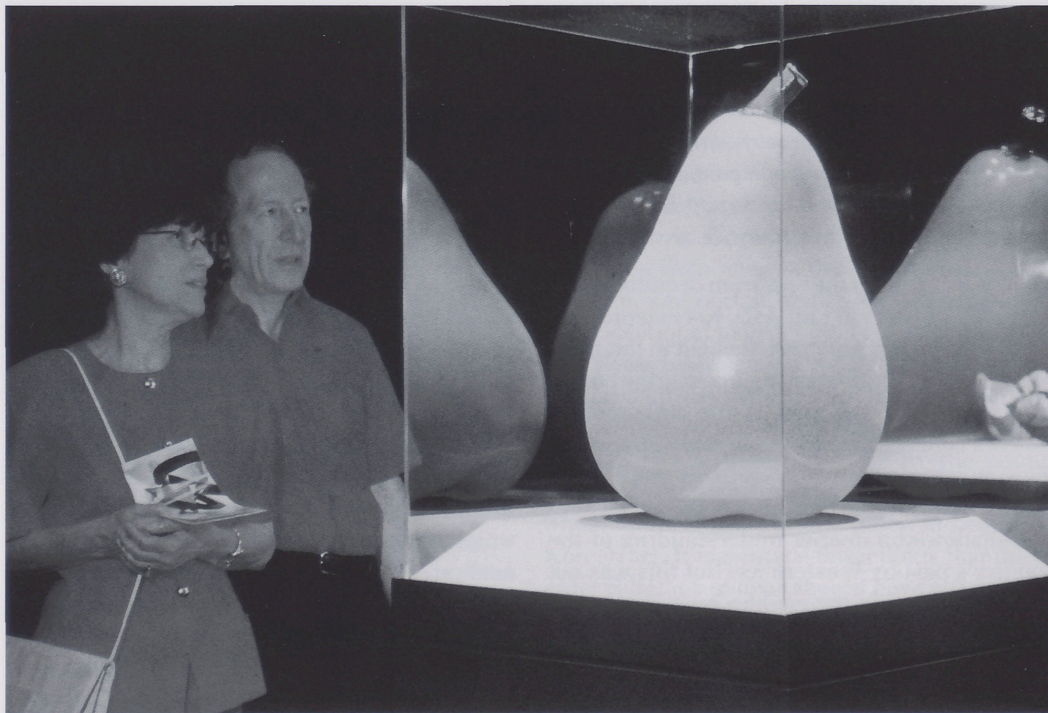
Cheers to curator of contemporary art and photography Tom Hinson, who, with KeyBank, was honored by the Cleveland Foundation in June for supporting regional art in Cleveland.

Finally, I am pleased to welcome a new trustee to the board. Anne Hollis Ireland, a Cleveland native who lived and worked in New York City before returning here in 1993, was elected to the board in June. She brings a blend of financial experience (most recently as a vice president at Morgan Stanley and Co., Inc., in New York), board leadership experience (currently sitting on the boards of the Cleveland Institute of Art and Hawken School), and artistic sensibility (studied painting in New York). Anne has been a member of the museum's Womens Council since 1993. Welcome aboard!

Sincerely,



Robert P. Bergman, Director



Glass Today: gone tomorrow. Our well-received show of contemporary studio glass closes on the 14th.

Robert Muller

Land of Morning Calm



The identity of this Buddhist deity is uncertain because its hands—whose gestures serve as primary indicators of iconography—are replacements (wood with lacquer and gold, 48.6 x 15.6 x 18.2 cm, Leonard C. Hanna Jr. Fund 1997.11). However, the pose, attire, hairstyle, and head

configuration point to Kwanum, one of Amit'a's principal agents who was worshiped in East Asia in a multitude of guises. Other than the metal earrings, the materials with which this stout figure was made are similar to those in the 1995 acquisition (see inset, p. 5).

Within the spectrum of cultural history in East Asia, Korea represents an important element in the shifting relationships among the people and countries of the area. In the 20th century Korea's colonization by Japan and subsequent division into northern and southern geopolitical entities following the hostilities of the 1950s have overshadowed a deeper understanding of the country's past by Westerners. But this was not always the case in the modern era.

Korea, the "Land of Morning Calm," was well known by adventuresome travelers at the end of the 19th century, as numerous travel diaries by

missionaries, sailors, and statesmen attest. The capital, Seoul, was an important stop on the itineraries of Europeans and Americans on grand, extended tours to "the Orient." Indeed, a number of well-known Cleveland families not only visited Korea but were keenly affected by the experience. For instance, the Severance family established the country's first medical facility, which remains one of Korea's most prestigious medical schools and hospitals. John L. Severance, an early benefactor and trustee of the then-fledgling Cleveland Museum of Art, collected Korean ceramics and metalwork during his visits, eventually donating more than one hundred celadon

ceramics to the museum in the early 1920s. These pieces constituted a large part of the Oriental department collection at the time.

Likewise, Worcester Warner avidly collected Korean art—especially ceramics. As the single most important private art collector in Cleveland during the first two decades of this century, Warner eagerly sought out prime examples of Korean art in Europe, America, and the Far East. He was assisted and guided in these efforts by the museum's director Frederick Allan Whiting, curator Arthur McClean, and Langdon Warner of Harvard University, the pre-eminent Oriental art expert and teacher of the time. Professor Warner acted as an official agent for the museum as well, thereby providing a pivotal link between it and the man who was then its single most important art benefactor. More than any other American specialist in the early 20th century, Langdon Warner immersed himself in Korean culture. He was as familiar with the objects of daily life—the stuff of “folk art”—as with more arcane Buddhist ritual objects.

Exceptional metalworkers and casters, Korean artisans produced fine devotional icons as early as the 6th century for Buddhist devotees in Korea as well as Japan. Stone carvers, too, worked continuously from the 5th to 19th centuries to produce miniature and monumental images for personal worship, monastic compounds, and mountainous pilgrimage sites alike. While many objects made of metal and stone have survived, religious statuary of wood has not enjoyed a similar fate because that material is easily destroyed by fire, water, and insect damage or by human intervention.



Among the most important objects Langdon Warner purchased in Korea on behalf of the museum is this gilt bronze sculpture of an Amita triad (14th–15th century, 40.6 x 16.5 x 54.6 cm, Worcester B. Warner Collection 1918.501). While large paintings of this subject exist, no comparable three-dimensional example survives.

Consequently, the museum is fortunate to add to its small Korean Buddhist art collection a gilt wood image formed from two pieces of carved wood joined bilaterally. The head was made separately of two sections from which the facial details and ears were also fashioned. The head and neck section was then attached to the torso and the entire carved surface covered with a thin layer of hemp cloth and lacquered, which helped consolidate the sculptural form and hide the chisel marks on the surface. A clear coating of lacquer was applied first and subsequent layers



were tinted a deep brown, now visible under the gilt surface as a rich brown-black tone. The coating enhances the surface appeal of the figure and provides a receptive medium for the gilding.

The figure wears inner and outer robes, the former cinched in a knotted bow visible on the lower chest. A series of gently sweeping fold lines chiseled into the surface identify garment patterns and help distinguish the inner and outer robe areas. This modeling is modest in execution as well as scale, factors

that tend to enhance the overall sculptural impact of the image and highlight the figure's facial expression. The quiet, reflective face is framed by metal earrings (with precious stone insets originally), and a trellis of long hair bands fashioned from a black lacquer paste fall onto and down the shoulders. The mouth is sharply cut into the fleshy face, and broadly lidded eyes frame the long, pointed nose. The oval-shaped head is capped by a dull black cranial dome once encircled with a metalwork crown.

A comparison with a similarly dated figure, a seated image of Amita, also a recent addition to the museum's collection, is instructive. The restrained approach here contrasts markedly with the lavish treatment of Amita's robe, indicating the range of sculptural technique and stylistic expression in Korea during the 13th to 15th centuries. Both images, because of their scale, medium, and portability, surely served as private devotional icons.

These two related wood Buddhist images of similar date and material have come recently to reside near an important bronze composition brought to Cleveland in 1918 by the young museum's staff and principal benefactor, all of whom realized full well the inherent beauty of Korean art. It is perhaps miraculous that these quiet religious images should have survived at all, to now grace the museum's Asian galleries.

The Buddhist deity Amita promised rebirth in paradise by chanting a simple prayer. Made in Korea in the 1300s from carved pieces of wood, this small statue depicting Amita was coated with layers of lacquer and gold paint (33 x 22 x 21 cm, Severance and Greta Millikin Purchase Fund and gift of Mr. and Mrs. Joseph P. Carroll in memory of Godfrey St. G. M. Gompertz 1995.67).

■ Michael R. Cunningham, Curator of Japanese and Korean Art

A Penetrating Spirituality



Bellange's version of Christ carrying the cross incorporates an extravagant display of exotic costumes (etching and engraving, 40.7 x 58.1 cm,

private collection). This amazing amalgam of complex poses and dramatic gestures includes an audacious rear view of a soldier in the foreground.

JACQUES
BELLANGE:
17TH-CENTURY
PRINTMAKER
OF LORRAINE
August 17–
October 26

The etchings of Jacques Bellange reveal the brilliant imagination and mastery of technique that place this unusual artist among the greatest European printmakers of the 17th century. This is a remarkable achievement considering that Bellange produced only 48 etchings in five years, from 1611 to 1616, when he died at the age of about 40. Forty-three of his works and ten prints by other artists are included in the exhibition currently on view at the museum. Of these, 32 prints are from a private collection, 18 from the Statens Museum, Copenhagen, and a single work from the British Museum, London, where the exhibition originated. Two prints from the Cleveland Museum of Art have been added for this venue.

Bellange was court painter to the duke of Lorraine, an independent duchy at the time but now part of France. Little is known about

Bellange's life, but surviving records indicate that he was a prominent member of the duke's household and the most important artist in Nancy, the capital of Lorraine. As court painter, Bellange was commissioned to decorate the walls of the palace and other official buildings. These, however, have all been destroyed, as have his easel paintings. In comparison, his printmaking appears to have been a private endeavor, perhaps intended to spread his reputation beyond the borders of Lorraine. Indeed, his etchings were widely copied and collected in the 17th century.

Etchings such as *The Martyrdom of Saint Lucy* might seem extreme or even bizarre. Although based on traditional Christian imagery, they are filled with psychological drama and a penetrating spirituality, and contain elements characteristic of mannerism—an international artistic style that flourished in western Europe

This exhibition was coordinated and circulated in North America by the Carnegie Museum of Art.

The Cleveland showing is supported by Patron Sponsors Sarah and Edwin Roth.

for about one hundred years beginning around 1520. Mannerists rejected the harmony and balance of Renaissance art exemplified by Raphael. Instead, space is compressed and crowded with elongated, sensual figures arranged in complex, theatrical poses. Like those of other mannerists, Bellange's works are elegant and provocative, but they are more intense. His figures engage, even confront, the viewer, and light is often unnatural or otherworldly. An accompanying exhibition of mannerist prints from the museum's collection is on view in galleries 111 and 112.

Bellange learned the intricacies of etching quickly. Typically, he used layers of dense hatching for the background and drapery, and fine stippling (a pattern of small dots) to shade and give contour to the figures. Finally the plate was selectively burnished, or polished, to create bright highlights. This technique was used to startling effect in *Christ Carrying the Cross*, where the area around Christ's head was burnished, making it lighter and giving him an otherworldly aura. Christ is at the center of the image, the powerful spiritual focus as well as the only immobile figure amid the congested activity of the composition.

The Hurdy-Gurdy Player Attacking a Pilgrim is a realistic view drawn from the crowds of pilgrims who visited Nancy in the 17th century (etching, engraving, and drypoint, 31.0 x 21.0 cm, private collection). Bellange's skilled rendering of textures—for example, the coarse skin of the figures and the matted fur of the dog—further amplifies the reality of the scene.



The Martyrdom of Saint Lucy depicts her death after being denounced as a Christian to the Romans by her fiancé (etching and engraving, 45.7 x 34.9 cm, private collection). He became enraged when Lucy distributed her wealth to the poor in gratitude for the miraculous healing of her mother.



Although most of Bellange's prints are religious subjects, some explore secular themes. Four prints are of female gardeners, a common subject in sets of prints representing different trades and occupations that were popular at the time. Although Bellange clothed the figures in typical peasant costumes, their ornate sandals and the elaborate containers they carry or balance on their heads evoke the world of court theater and palace garden sculpture. Another etching depicts a blind man with a hurdy-gurdy, a musical instrument played by turning a crank, one of Bellange's few prints drawn from daily life. Beggars have long been portrayed in art, but Bellange's depiction is striking in the unsparing ugliness of the face and slumping posture that convey the bleak reality of a beggar's existence.

By the middle of the 17th century, the eccentricities of mannerism were considered strange and unattractive, and the style went out of fashion. Yet it is these very qualities that make Bellange's work fascinating, and today he is widely regarded as one of Europe's most inventive printmakers.

■ Jane Glaubinger, Curator of Prints



Between Romanesque and Gothic

Art historians acknowledge that the years flanking 1200 represent a transitional phase in medieval French art. This period of about 40 years provides a link between the two major artistic styles of the Middle Ages: the Romanesque and the Gothic. In manuscript illumination, the period also initiates a shift from monastic to professional lay artists. The achievements of this evolutionary moment included the creation of a short-lived “classicizing” style based on the disparate currents of French, Mosan, and Byzantine art—all forged by the late impulses of classical antiquity.

In manuscript painting a singular volume, the *Ingeborg Psalter*, dating to about 1200–10, provides a brilliant landmark. The museum’s new miniature from a now-lost manuscript relates both stylistically and compositionally to the famous psalter and provides a welcome glimpse into this dynamic moment in medieval European art. In addition, the new acquisition significantly broadens the museum’s already distinguished collec-

tion of Western manuscripts in an artistic style previously unrepresented.

The miniature depicts an incident in the life of St. Catherine of Alexandria, one of the early martyrs of the Christian Church. In 305 the Roman emperor Maxentius attempted to compel the young woman much renowned for her learning to rebuke her faith. Refusing his demands, Catherine was forced to engage in a disputation with 50 pagan philosophers—the wisest men of Alexandria. Instead of being persuaded through logic to abandon Christianity, Catherine converted the philosophers. In a rage, Maxentius ordered her execution.

Representations of this saint in medieval manuscripts typically show her either seated in her study surrounded by books (Catherine is the patron of students) or being cruelly martyred on a large wheel set with razors. Catherine’s faith protected her from the wheel, which is nonetheless her attribute in artistic representations. Maxentius ultimately had her beheaded.

The new miniature, St. Catherine of Alexandria Disputing the 50 Philosophers, probably comes from either a manuscript detailing the lives of the saints or a martyrology (tempera and gold on vellum, 15.9 x 10.5 cm, Leonard C. Hanna Jr. Fund 1997.12). The subject—a disputation—was an

integral component of medieval formal education. The scene depicted here would have had ready appeal in the scholastic world of France’s cathedral schools and the newly emerging university at Paris, which was issued its first royal charter in 1200.

The Catherine miniature relates in some precise ways to the *Ingeborg Psalter*, a manuscript made for a Danish princess. Ingeborg became queen of France in 1193 upon her marriage to the French king Philippe Augustus. The psalter appears to have been illuminated not in Paris but in a manuscript atelier in northeastern France. Indeed, textual evidence exists within the manuscript pointing to the region between Tournai and St.-Quentin. In addition, the illustrations have a stylistic and iconographic affinity to the stained glass of Laon and Soissons cathedrals, once again pointing to the region northeast of Paris.

As in the *Ingeborg Psalter*, the key features of the *St. Catherine* miniature include human figures clothed in classically inspired draperies and scenes set within architectural surrounds, all against a gold ground. The miniaturist has imitated the facial tonalities of the *Ingeborg* figures, which are heavily shaded with deep reddish hues. Like his eminent counterpart, the *St. Catherine* miniaturist also created highly animated figures who gesticulate and point.

The direct inspiration for the psalter, and by extension the museum's miniature, appears to be the enamel creations of the French metalworker Nicholas of Verdun (active 1181–1205), who developed a classicizing style based on the sculpture and ivories of the late Antique period. Nicholas worked in the region of today's Belgium and Germany for wealthy ecclesiastical foundations. The repercussions of his style were felt, however,

Nicholas of Verdun's Adoration of the Magi: Plaque from the Klosterneuburg Abbey (Pulpit) illustrates a drapery style that appears to derive from late Antique sculpture of the fourth century (champlevé enamel on copper, 20.5 x 16.5 cm, Bundesdenkmalamt, Vienna). His classicizing style was widely diffused throughout northern Europe, including northeastern France, where it was imitated by manuscript painters, sculptors, and glass painters.



The miniatures of the Ingeborg Psalter (shown here is The Pentecost) illustrate the fascination of artists around 1200 with modes of classical antiquity, perhaps introduced through the Byzantine East (ink, tempera, and gold on vellum, 30.5 x 20.5 cm, Musée Condé, Chantilly). Photo: Art Resource.

throughout northern France in cathedral sculpture and manuscript illumination. His most famous work, an assemblage of 45 enamel plaques for a pulpit at Klosterneuburg Abbey near Vienna, reveals remarkable similarities of style and design to both the *Ingeborg Psalter* and the *St. Catherine* miniature—classical draperies, animated figures, and architectural surrounds. The scene of *St. Catherine*, for example, takes place beneath a cusped trefoil arch, much like those in Nicholas's plaques.

The museum's new miniature is blank on its reverse, providing no textual evidence to help identify the manuscript from which it came. The subject seems to indicate not a psalter, but a compendium of saints' lives. These narratives, a popular genre by the 1200s, were an essential part of ecclesiastical libraries. The miniature could also have come from a martyrology (or *passionale*) containing narratives on the lives and martyrdoms of the saints intended to be read in the Divine Office. Such a source suggests that the volume to which *St. Catherine* belonged was commissioned for a cleric, perhaps a wealthy abbot or a high-born nun. Future research may establish a more precise context.

■ Stephen N. Fliegel, Assistant Curator of Medieval Art

Lectures and Gallery Talks

A **Members-only Glass Tour and Demonstration** winds up the members' programming associated with *Glass Today* on Wednesday the 10th at 6:30. A tour of *Glass Today* is followed by a glass blowing and casting demonstration at the Cleveland Institute of Art with glass artist Brent Kee Young. To register, call ext. 461 by Friday the 5th. Fee \$20, limited registration. A bus will transport participants to the Institute's Factory Building on Euclid Avenue. Wear lightweight clothes (molten glass is hot!).

Highlights Tours are Tuesdays, Thursdays, Fridays, and Saturdays at 1:30. Thematic **Gallery Talks** are Wednesdays and Sundays at 1:30 and Thursdays at 2:30. Meet in the north lobby. A sign language interpreter accompanies the 1:30 talk on the first Sunday of each month. Topics are subject to change.

There are two **Lectures**, both on the 17th: curator of prints Jane Glaubinger offers *Introduction to Print Collecting* at 7:00 and Cleveland State's Peter Dunham presents *Finds of the Maya Mountain Archaeological Project* at 7:30.

The museum offers a comprehensive range of **Teachers' Workshops**; call ext. 469.

Coming Up: A members-only lecture Sunday, November 9. Nationally known garden writer and photographer Derek Fell will talk about his new book, *Secrets of Monet's Garden*.



Descending Arch, 1988, Harvey K. Littleton (American, b. 1922), blown glass, part 1: 16.7 x 11.3 cm, part 2: 36.8 x 25.9 cm, *Clarine and Harvey Saks Collection*

2 Tuesday

Highlights Tour 1:30 *CMA Favorites*

3 Wednesday

Gallery Talk 1:30 *Asian Lacquer*.

Marjorie Williams

Film 7:00 *Camp Stories* (USA, 1996, color, 99 min.) directed by Herbert Beigel, with Zachary Taylor, Elliott Gould, and Jerry Stiller. A 15-year-old Cincinnati movie buff is "condemned" by his parents to an Orthodox Jewish summer camp in the Poconos in this funny and moving coming-of-age comedy/drama set in 1958. Lawyer-turned-first-time-filmmaker Beigel based his movie on his own experiences. "Clever, reflective and nostalgic." —*Boxoffice*. Cleveland premiere. \$4 CMA members, \$5 others

4 Thursday

Organ Recital 12:00 Karel Paukert

Highlights Tour 1:30 *CMA Favorites*

Gallery Talk 2:30 *Asian Lacquer*. Marjorie Williams

5 Friday

Highlights Tour 1:30 *CMA Favorites*

Music in the Garden Court 6:00–8:30

Tom Olson, guitar

Film 7:30 *Koyaanisqatsi* (USA, 1983, color, 87 min.) directed by Godfrey Reggio, music by Philip Glass. Dazzling imagery and driving music dramatize the film's titular Hopi word: "life out of balance." Mesmerizing. \$4 CMA members, \$5 others

Best of Summer Evenings Concert 8:00

The Harlem Connection. Jazz trumpeters Marcus Belgrave and Kenny Davis return along with singer Dolores Parker Morgan and a fine band to reprise their June concert of music from the Harlem Renaissance

6 Saturday

Highlights Tour 1:30 *CMA Favorites*

7 Sunday

Gallery Talk 1:30 *Asian Lacquer*. Marjorie Williams (sign-language interpreted)

9 Tuesday

Highlights Tour 1:30 *CMA Favorites*

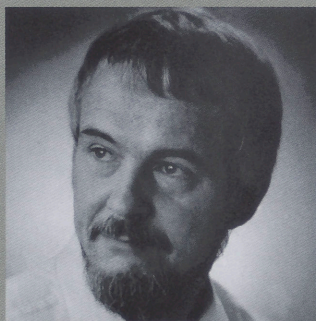
10 Wednesday

Gallery Talk 1:30 *Glass Today*. Nancy Prudic

Members-only Glass Tour and Demonstration 6:30. Fee \$20, limited registration. Tour of *Glass Today* and glass blowing and casting demonstration at the Cleveland Institute of Art with glass artist Brent Kee Young. To register, call ext. 461 by Friday the 5th. A bus will transport participants to the Institute's Factory Build-

Music

Subscribe today to Cleveland's premiere chamber music series! One of Cleveland's finest musical traditions continues this month as the 1997-98 **Gala Subscription Series** again features outstanding Wednesday-evening concerts preceded by informative lectures. The featured performers come from the United States, Eastern and Western Europe, and China: *The Kocian String Quartet* (October 1), *Trio Salomé* (October 22), *Tapestry* (medieval vocal music, November 5), *The Castle Trio* (November 19), *Hecht and Shapiro* (December 10), *Grant Johannesen* (January 14), *Huaxia Chamber Ensemble of China* (February 4), *Emmanuel Pahud, flute* (March 18), and the *Brno Chamber Orchestra with Mitchiko Otaki, piano* (April 1). Save when you subscribe to all nine concerts (\$54 to \$72 for CMA or Musart Society members) or to the four of your choice (\$32 to \$40); additional discounts for seniors and students. Pick up a 1997-98 concerts brochure in the north lobby or call ext. 282.



Organist and composer Peter Planyavsky drops in for a free Musart concert, Sunday the 21st

This season's **Celebrity Organ Recital Series** begins on Sunday the 21st at 3:00 when *Peter Planyavsky*, organist at St. Stephan's Cathedral in Vienna since 1969 (at the age of 22), returns to Cleveland with a program of works by N. Bruhns, Mendelssohn, J. S. Bach, and A. P. F. Boëly. He will also perform improvisations on given themes.

The museum's curator of musical arts, Karel Paukert, offers **Informal Noontime Recitals** at noon every Thursday in September.

Free admission, unless otherwise indicated. Complete program details appear in the calendar section. Programs are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding programs, please call ext. 282.

ing on Euclid Avenue. Wear lightweight clothes (molten glass is hot!)

Film 7:00 *Inside* (USA, 1996, color, 94 min.) directed by Arthur Penn, with Nigel Hawthorne, Eric Stoltz, and Louis Gossett, Jr. The most recent film from the director of *Bonnie and Clyde* tells of two interrogations, ten years apart. The first concerns an imprisoned, white South African college professor badgered by a hostile military commander (*The Madness of King George's* Hawthorne). The second is a post-apartheid drilling of this same military commander by a black questioner. "A story of visceral and visual power." —*The New York Times*. Cleveland theatrical premiere. \$4 CMA members, \$5 others

11 Thursday

Members Walk-in Registration 10:00–4:00 *Museum Art Classes*

Organ Recital 12:00 *Karel Paukert*

Highlights Tour 1:30 *CMA Favorites*

Gallery Talk 2:30 *Glass Today*. Nancy Prudic

12 Friday

Members Walk-in Registration 10:00–4:00 *Museum Art Classes*

Highlights Tour 1:30 *CMA Favorites*

Music in the Garden Court 6:00–8:30 *Mark Gridley Trio*

Film 7:30 *Baraka* (USA, 1992, color, 92 min.) directed by Ron Fricke. This peripatetic spectacle from the cinematographer of *Koyaanisqatsi* is an unforgettable inquiry into man's place in the universe. No dialogue or narration. 35mm scope print. \$4 CMA members, \$5 others

13 Saturday

Highlights Tour 1:30 *CMA Favorites*

14 Sunday

One World Day noon–6:00 Multicultural festival in Rockefeller Park includes CMA-led batik workshops from 1:00 to 3:00 then a banner parade between the Irish and Italian cultural gardens at 5:00

Gallery Talk 1:30 *Glass Today*. Nancy Prudic

16 September/Tuesday

Highlights Tour 1:30 *CMA Favorites*

17 Wednesday

Gallery Talk 1:30 *Mannerism: Italian, French and Netherlandish Prints, 1520–1620*. Sabine Kretzschmar

Workshop 7:00–8:30 *Chalk Making, Part I*. Today or the 19th, 7:00–8:30

Two-part workshops on chalk artistry. Plan to attend one workshop the first week and one the second week. In week one you'll make your own chalk, adapting an old world recipe to new world materials. Then, in the second week, you'll learn various professional street painting techniques for masking, stenciling, and scaling the picture. Register for \$15/individual, \$35/family. Children under 15 must register with an adult. Fee includes materials and reserves chalk and a square for the festival
Lecture 7:00 *Introduction to Print Collecting*. Jane Glaubinger, curator of prints, helps prepare you for the weekend's Fine Print Fair

Film 7:00 *The Babysitter* (USA, 1995, color, 90 min.) directed by Guy Ferland, with Alicia Silverstone and J. T. Walsh. A beautiful teenager fires the erotic imagination of every man she meets in the first film by the director of the shot-in-Cleveland *Telling Lies in America*. From a story by Robert Coover. "An impressive debut for Guy Ferland." —*The New York Times*. Cleveland theatrical premiere. \$4 CMA members, \$5 others

Archaeology Lecture 7:30 *The 1997 Finds of the Maya Mountain Archaeological Project*. Peter Dunham, Cleveland State University

18 Thursday

Organ Recital 12:00 *Karel Paukert*

Highlights Tour 1:30 *CMA Favorites*

Gallery Talk 2:30 *Mannerism: Italian, French and Netherlandish Prints, 1520–1620*. Sabine Kretzschmar

Movies

"Wednesdaypendents"

Independent films—movies produced outside the Hollywood studio system—are hot. But not all of the best of these movies find the audience they deserve, even in a culturally rich city like Cleveland. Our new Wednesday-night film series presents independently produced movies that have never before shown theatrically in Cleveland. September's inaugural selections run the gamut from a Jewish coming-of-age drama (*Camp Stories*, the 3rd) to a multicultural romance set in Brooklyn (*Lotto Land*, the 24th), with a South African political drama (*Inside*, the 10th) and a suburban erotic fantasy (*The Babysitter*, the 17th) in between. Admission to each film is \$5, \$4 for CMA members.

Friday Film Festival: Worlds and Music

Pictures and music have been the key ingredients of the cinema since its very beginnings, but we tend to lose sight of this fact in the whirl of words, plots, and characters of today's movies. In this series we present five supremely visual recent films that explore the natural and geographical world. Through them you can zoom through cities and deserts (*Koyannisqatsi*, the 5th); spy on religious rituals (*Baraka*, the 12th); discover the hidden life within a French meadow (*Microcosmos*, the 19th); or run with animals and swim with fishes (*Anima Mundi* and *Atlantis*, both the 26th). These otherworldly spectacles are guaranteed to ease the transition from summer vacation to autumn. Each program \$5, CMA members \$4, kids 12 and under \$3. Films show at 7:30.

19 Friday

Highlights Tour 1:30 *CMA Favorites*

Music in the Garden Court 6:00–8:30

Susan Strasek, harp

Workshop 7:00–8:30 *Chalk Making, Part I*. See September 17 for details

Film 7:30 *Microcosmos* (France, 1996, color, 73 min.) directed by Claude Nuridsany and Marie Perennou. Things beneath notice are brought vividly to life in this astonishing look at the insect world, accomplished with special cameras and five years of painstaking work. 35mm print. \$4 CMA members, \$5 others

20 Saturday

Fine Print Fair 10:00–6:00 in CWRU's Thwing Hall. Sponsored by the Print Club of Cleveland. Proceeds benefit the prints and drawings department. \$6 admission

Highlights Tour 1:30 *CMA Favorites*

21 Sunday

Fine Print Fair 12:00–4:00 See the 20th

Gallery Talk 1:30 *Mannerism: Italian, French and Netherlandish Prints, 1520–1620*. Sabine Kretzschmar

Family Express 3:00–4:30 *Shapely Snakes*. Serpents throughout the museum are a tempting subject for this studio workshop: families create a pull toy. Free drop-in workshop, no registration required

Celebrity Organ Recital Series 3:00

Peter Planyavsky. Appointed organist at St. Stephan's Cathedral in Vienna in 1969, at the age of 22, Peter Planyavsky is one of the world's most sought-after concert organists. After completing tours of Japan, Hong Kong, Australia, South Africa, and Europe, Mr. Planyavsky comes to Cleveland with a program of works by N. Bruhns, Mendelssohn, J. S. Bach, and A. P. F. Boëly. He will also improvise on given themes. A free public reception follows

23 Tuesday

Highlights Tour 1:30 *CMA Favorites*

24 Wednesday

Adult Studio Art Class Begins

Watercolor. Wednesdays 9:30–noon; 9 weeks, September 24–November 19. Instructor Jesse Rhinehart. Fee \$100 plus materials. Call ext. 483 to register by Tuesday the 23rd

Gallery Talk 1:30 *Impressionism Reinstalled*. Vivian Kung

Workshop 7:00–8:30 *Chalk Making, Part II*. Today or the 26th. See September 17 for details

Film 7:00 *Lotto Land* (USA, 1995, color, 87 min.) directed by John Rubino, with Larry Gilliard Jr., Barbara Gonzalez, and Wendell Holmes. Affectionate portrait of the lives and loves of a quartet of decent, hard-working black and Hispanic characters in contemporary Brooklyn, amid the excitement of an unclaimed, winning lottery ticket. Avoids the urban clichés of guns, gangs, and drugs. "*Lotto Land* has a lot of heart." —*Boston Globe*. Cleveland theatrical premiere. \$4 CMA members, \$5 others

25 Thursday

Organ Recital 12:00 *Karel Paukert*

Highlights Tour 1:30 *CMA Favorites*

Gallery Talk 2:30 *Impressionism Reinstalled*. Vivian Kung

Arthur Penn (*Bonnie and Clyde*) directs *Louis Gossett Jr.* (left) and *Nigel Hawthorne* (right) in *Inside*, a political drama about South Africa and apartheid, showing Wednesday the 10th.



Chalk on Stone, Hands-on Art

The 8th Annual Chalk Festival is Saturday and Sunday, September 27 and 28, 11:00–4:00 both days. Call ahead to reserve chalking space (\$5 or \$10) at ext. 483—or sign up when you arrive. Reservations will be held until 1:00 on Sunday. To prepare, participate in *Chalk Making Workshops*, Wednesdays the 17th and 24th and Fridays the 19th and 26th, 7:00–8:30. Register for \$15/individual, \$35/family. Children under 15 must register with an adult. Fee includes materials and reserves chalk and a square for the festival. You need not participate to enjoy the festival—stop by any time Saturday or Sunday and watch the artists at work, enjoy live entertainment, and treat yourself to an Italian delicacy from the Museum Cafe. Pick up a schedule in the north lobby.

Hands-on Art for Adults

Don't miss *One World Day*, 1:00–6:00 on Sunday the 14th in Rockefeller Park, with banner workshops and a parade. Sun-Hee Kwon's monthly *All-Day Drawing Workshop* is 10:30–4:00 on Saturday the 27th. Call ext. 462 to register by Friday the 26th. The \$20 fee includes materials and parking. Jesse Rhinehart



offers his *Watercolor* class from 9:30 to noon on nine Wednesdays, September 24–November 19. Fee: \$100 plus materials. Call ext. 462 to register by Tuesday the 16th.

Family Workshop

On Sunday the 21st, 3:00–4:30, the free monthly Family Express is *Shapely Snakes*, in which families can create their own pull toy.

This view from the roof of the 1916 building gives an idea of how big an event the Chalk Festival had become by last year.

26 Friday

Highlights Tour 1:30 *CMA Favorites*

Music in the Garden Court 6:00–8:30

Due Celsesti, cellists

Young Friends Fourth Friday 6:00–9:00

Cash bar in the garden court

Workshop 7:00–8:30 *Chalk Making, Part II*. Today or the 24th. See September 17 for details

Film 7:30 *Atlantis* (France, 1991, color, 75 min.) directed by Luc Besson, music by Eric Serra. The director of *The Fifth Element* traversed the seven seas to shoot this stunning "dream of sea dwellers" which features lots of endangered ocean life but no dialogue. 35mm scope print! Preceded by Godfrey Reggio's *Anima Mundi* (USA, 1991, color, 28 min.), a sensuous portrait of wildlife in its natural habitat, set to music by Philip Glass. \$4 CMA members, \$5 others

27 Saturday

The 8th Annual Chalk Festival Today

11:00–4:00 and tomorrow 11:00–4:00.

The *I Madonnari* ("painters of the Madonna") tradition of street art began in 16th-century Italy. Our own festival updates the tradition and brings it to Cleveland. Participate by renting a square of pavement. Small squares and a 12-color box of chalk cost \$5. Large squares cost \$10 and include a 24-color box of chalk. Call ahead to reserve a space at ext. 483 or sign up when you arrive. Advance reservations held until 1:00 Sunday.

Anyone is welcome to come for free and enjoy live entertainment and survey the artists' works in progress. Italian-style refreshments available

Hands-on Art for Adults 10:30–4:00 *All-Day Drawing Workshop*. Intensive class for beginners to advanced. Instructor, Sun-Hee Kwon. Fee (\$20) includes materials and parking. Call ext. 462 to register by Friday the 26th

Highlights Tour 1:30 *CMA Favorites*

28 Sunday

The 8th Annual Chalk Festival 11:00–4:00. See the 27th for details

Gallery Talk 1:30 *Impressionism Reinstalled*. Vivian Kung

30 Tuesday

Highlights Tour 1:30 *CMA Favorites*

A Tip from the Wealth Preservation Seminar

Tom Rogerson, nationally known speaker on estate planning topics from State Street Bank in Boston, gave a very lively and provocative talk at the museum on June 10. Among his many suggestions was this: Consider bequeathing your retirement plan to charity, and using your other assets to make gifts to your spouse and heirs. The reason? Your heirs stand to inherit far less through the retirement plan bequest. Here are some sample numbers:

Plan value at death	\$2,000,000
Estate taxes 55%	-\$1,107,500
	\$982,500
Income taxes (state, federal)	-\$393,500
	\$589,500
Excise taxes (15% of \$ over 1 million)	-\$150,000
Total remaining for heirs	\$439,500
<i>Possibly more than a 78% tax!</i>	

If you are planning to make a charitable bequest, consider using your retirement plan. Estate taxes and income taxes are not imposed on these gifts to qualified charities, such as the Cleveland Museum of Art. Other assets, such as stock, tangible personal property, or cash, which are not subject to the income and excise taxes, are more tax-wise gifts to family members.

For more information, please call Kate Sellers, deputy director, at ext. 154.

Wills Planning Seminar Coming in October

Mark your calendars for a special wills planning seminar on Tuesday, October 21 at 3:00. Last year's event was well received. Attendees can learn valuable information about many issues related to wills and estates, from leading professionals in the field. Remember, everyone needs a will (though 70 percent of Americans die without one). Sign up for this free members seminar by calling Jackie Anselmo at ext. 151. Full details will appear in the October *Members Magazine*.

Quarterly Curator's Talk

Stephen N. Fliegel, assistant curator of medieval art, offers *The Art of Devotion: Medieval Spirituality in the Gothic Age* at 7:00 on September 12. This 90-minute talk is offered exclusively to members. Space is limited and reservations are required. Call ext. 268 with your six-digit member ID number ready.

The material legacy of the European Middle Ages survives today largely in the form of religious art—sculpture, painting, manuscripts, and treasure objects. This art, now preserved in many of the world's great museums, defines the religious feeling of the epoch as well as its outward forms of devotion, and the elaborate Christian liturgy it once supported. This lecture will examine fundamental attitudes toward religious images by medieval men and women; the connection between art, relics, and spirituality; and the relationship between public and private art during the later Middle Ages.

Young Friends Benefit 1997: The Glass Ball

An evening from a fairytale...

Plan to spend the evening of September 6 at The Glass Ball, a festive event that begins with ballroom dancing (complete with impromptu lessons in the crowd) and becomes an all-out bash as the evening progresses. Hearty hors d'oeuvres and bar service will be provided. The night culminates with a fabulous silent auction that includes dinner for two at Classics, a weekend getaway by Marriott, and original works of studio glass. All in all, it's an evening not to be missed!

You do not have to be a Young Friends member to enjoy this glamorous night at the museum. Tickets are \$60 (\$40 is tax deductible). The fourth annual benefit produced by the Young Friends supports educational programs of the museum. The Glass Ball is sponsored by Key.

Thanks Today

The following individuals and organizations supported the exhibition *Glass Today: American Studio Glass from Cleveland Collections*. Special thanks to Francine Pilloff, chair of the Exhibition Advisory Committee.

Leadership Gifts Committee

Art Alliance for Contemporary Glass
Annie and Mike Belkin
Anonymous
Rosalie and Mort Cohen
Ann and Robert Friedman
Joan Yellen Horvitz
Helen and David Kangesser/The Kangesser Foundation
Francine and Benson Pilloff
Cathy Pollard and Alan Markowitz, M.D.
Cindy and Tom Riley
Dan K. and Linda Rocker Silverberg

Patrons

Fran and Jules Belkin
Brenda and Marshall Brown
Char and Chuck Fowler
Mary Ann and Jack Katzenmeyer
Toby Devan Lewis
Clarine and Harvey Saks

Donors

American Express Foundation
Dale and Doug Anderson
Fran and Charles Debordeau
Virginia Q. Foley
Mildred F. Hollander
Ralph and Terry Kovel
Sam and Marge Lamport
Lorrie and Alvin Magid
Sam and Clare Minoff
Mary S. Myers
Ohio Contemporary Glass Alliance
Jean Sosin

Supporters

Jim and Reita Bayman
Eunice and Ernie Benchell
Francine Cole
Nancy and Philip Kotler
Alan Gordon Lipson and Judith Harris
Jackie and Norton Rose
Marjorie Bell Sachs
Semantic Foundation
Bernard H. Simon, President,
Paperweight Collectors Association of Ohio
Mr. and Mrs. William H. West
Nancy and David Wolf

Take Note

Members of the **Legacy Society** are invited to a reception and tour with museum director Robert P. Bergman the afternoon of October 8 at 4:00. Please let Kate Sellers know at ext. 154 if you have named the museum in your will or estate plan.

Pick up a copy of the **Annual Report** for 1996 anytime by showing your membership card at the information desk. If you live more than 50 miles away, call ext. 268 and we will gladly mail you a copy.

Conference just announced: *Video Art: Looking Towards the Millenium*, Saturday, October 18, 1:00–5:00, cosponsored by the CMA and the Cleveland Society for Contemporary Art. More next month.

Thanks again to **Ford Motor Company** for their generous support of this year's Summer Evenings.



Friday Nights a Hit

The museum kicked off the summer's Friday-evening programming (made possible by our new later 9:00 closing time) with a special appearance by the filmmaker and author Peter Bogdanovich. Director of *The Last Picture Show*, *What's Up, Doc?*, and *Paper Moon*, Bogdanovich chatted with autograph-seekers and signed copies of his new book of interviews with great Hollywood directors, *Who the Devil Made It*, then enthralled a large Gartner Auditorium audience with tales of his own moviemaking experiences and often hilarious anecdotes about luminaries of the American cinema. His *The Last Picture Show* was the first picture show of the Summer Evenings film program.

The Friday-evening activity continues this fall, with a new film series, assorted musical events, and educational programs, plus beer, wine, and coffee in the indoor garden court and, of course, a few hundred thousand square feet of art galleries. Another tradition begun this summer, Young Friends Fourth Fridays, also continues, with the museum affiliate group sponsoring special programs the fourth Friday of each month.



Wednesday evenings' emphasis will remain on performing arts, with the Subscription Series concerts and other musical events that have been a Wednesday-evening tradition for many years. The Wednesday film series offers recent independent features.

Peter Bogdanovich revealed his author-film scholar-movie buff side during a Friday-night appearance at the museum in June. He appeared here on a tour in support of his new book—but what he really wanted to do was talk about movies and moviemaking.

Senior Celebration

Members 60 years old and over are invited to enjoy light refreshments and a special program, Thursday morning, September 11, at 10:00. Reservations are required; call ext. 268 and have your membership number handy. Space is limited, so reserve early. Free parking for seniors, this Thursday and every Thursday. Joan Wilson attended last year and had this to say: "I attended the seniors event [in September] and I would like to tell you it was a most pleasant experience. I enjoyed the friendliness of the staff . . . the director's talk was very interesting and Joellen DeOreo's tour was very informative. I left the museum feeling very fortunate that I live in Cleveland."

Fabergé Thanks

One final thanks to the 292 volunteers who gave 1,700 hours to help make last spring's *Fabergé in America* exhibition a success. Additional thanks are due to our local corporate sponsors, the Chubb Group of Insurance Companies and Key.

The exhibition drew more than 172,000 visitors. Of those, some 3,800 entered a drawing to win a \$100 gift certificate at the Museum Store. The lucky winner was Audrey Crook, of Lyndhurst. Congratulations to her.

Also, the one millionth visitor to see *Fabergé in America* over the course of its national tour walked through the turnstiles during the Cleveland showing of the exhibition. Yvonne Boyd, a schoolteacher from Circleville, was that lucky visitor; she received a bundle of prizes, including a cut crystal *Fabergé* egg.

What's Ahead

On October 26, *When Silk Was Gold: Central Asian and Chinese Textiles in The Cleveland and Metropolitan Museums of Art* opens, drawing on the two finest collections outside China. And we're planning something new—a week of **members-only preview** opportunities that culminates in the **members preview party** on Saturday night, the 26th. Details next month.

On October 18 in the Armor Court, monks from the Dalai Lama's personal monastery in northern India will begin a six-week residency to construct a Tibetan Buddhist **sand mandala**, recreating with colored sand various motifs seen in Central Asian textiles.

As we go to press, we are preparing a **members-only trip to Chicago** to see the *Renoir's Portraits* show at the Art Institute of Chicago. Call ext. 589 for info and watch your mail for a post card.



The Cleveland Museum of Art receives partial funding from the Ohio Arts Council, a state agency created to foster and encourage the development of the arts and to preserve Ohio's cultural heritage. Funding from the OAC is an investment of state tax dollars that promotes economic growth, educational excellence, and cultural enrichment for all Ohioans.

The museum is also the recipient of a General Operating Support grant from the Institute of Museum and Library Services, a federal agency. IMLS grants are awarded to cultural institutions that demonstrate outstanding performance in all areas of operations.

Members Magazine (ISSN 0890-6084)
Vol. 37 no. 7, September 1997. Published monthly
except July and August by the Cleveland Museum
of Art at Cleveland, Ohio 44106

Editing and design: Barbara J. Bradley, Kathleen
Mills, Laurence Channing, and Gregory M. Donley
Photography: Howard T. Agriesti,
Gary Kirchenbauer, and Gregory M. Donley

POSTMASTER: Send address changes to the
Cleveland Museum of Art Members Magazine at
the Cleveland Museum of Art, Cleveland, Ohio
44106. Subscription included in membership fee.
Periodicals postage paid at Cleveland, Ohio

The Cleveland Museum of Art
11150 East Boulevard at University Circle
Cleveland, Ohio 44106-1797
Tel. 216/421-7340

Periodicals postage
paid at Cleveland,
Ohio

**Dated Material
Do Not Delay**

Admission to the
museum is free

Telephone

216/421-7340
TDD: 216/421-0018
Museum Store
216/421-0931
Beachwood Place store
216/831-4840
Member Hotline
216/421-7340 x 295
Web Site
www.clemusart.com

New Gallery Hours

Tuesday, Thursday,
Saturday, Sunday
10:00-5:00
Wednesday and Friday
10:00-9:00
Closed Mondays,
July 4, Thanksgiving,
December 25, and
January 1

Cafe Hours

Tuesday, Thursday,
Saturday, Sunday
10:00-4:00
Wednesday, Friday
10:00-8:00

**Museum Store
Hours**

Open during all regular
and extended hours

**Ingalls Library
Members Hours**

(ages 18 and over)
Tuesday and Thursday
10:00-6:00 (museum
closes at 5:00; library
patrons may continue
to study, then leave as
a group at 6:00)
Wednesday 10:00-
9:00
Friday 10:00-6:00
Saturday 10:00-5:00
Slide Library by
appointment only

**Print Study Room
Hours**

Tuesday-Friday 10:00-
11:30 and 1:30-4:45

Parking

90¢ per half-hour to
\$7 max. in upper lot
\$3.50 flat rate in park-
ing deck
Free to senior citizens
all day Thursday
\$2.25 flat fee every
Wednesday after 5:00
Rates include tax

**For Visitors with
Disabilities**

Large-type brochure
available in the north
lobby. Borrow wheel-
chairs at the check
room
Wheelchair access is
via the north door

**Free assistive listen-
ing system** (ask at
the north lobby
check room) for films
and lectures in the
auditorium and
recital hall



THE GLASS BALL

1997 Annual Impressive
Exposures Benefit

Saturday, September 6

7:00-Midnight

The Cleveland
Museum of Art

Call Connie Breth at
421-7340, ext. 595
for information

Special thanks to



The Young Friends of the Cleveland Museum of Art
The Glass Ball